

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 50—No. 6.

SATURDAY, FEBRUARY 10, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—SIXTEENTH SATURDAY
CONCERT—THIS DAY.—Madame Lemmens, Signor Agnesi. Solo Piano-forte, Dr. Ferdinand Hiller. Overtures, "Egmont" (Beethoven), "Anacreon" (Cherubini), Piano-forte Concerto in A (Mozart) Sinfonische Fantasie (Biller) first time in England. Conductor—MR. MAXKE.
Admission, Half-a-Crown; or by Guinea Season Ticket. Transferable serial Stalls, for the remaining 11 Concerts, One Guinea. Single stalls Half-a-crown.

ROYAL ALBERT HALL.—ON ASH WEDNESDAY
EVENING, February 14, A GRAND CONCERT OF SACRED MUSIC will be given, under the direction of Mr. John Boosey. Artists—Madame Sherrington, Miss Blanche Cole, Miss Edith Wynne, Madame Patey, and Miss Enriquez; Mr. Vernon Rigby, Mr. Edward Lloyd, Mr. Maybrick, and Mr. Lewis Thomas. Mr. Henry Leslie's Choir. At the Organ—Mr. J. C. Ward. At the Piano-forte—Messrs. Sidney Naylor and Calcott. Conductor—Mr. Henry Leslie. The Programme will include the finest compositions of Handel, Bach, Mozart, Mendelssohn, Rossini, Gounod, Costa, Arthur Sullivan, and Leslie. Between the Parts the new National Song, "Long Live the Prince of Wales," will be sung by Mr. Vernon Rigby, with Chorus. Private Boxes, 1s. 2s. and 3s. guineas; Amphitheatre ss.; Arena, 4s.; Balcony, two front rows, 4s.; Back Rows, 2s. 6d.; Admission, 1s. Tickets to be had at the Hall; and of Mr. Austin, St. James's Hall; and Boosey & Co., 28, Holles Street.

NOTICE.

LONDON BALLAD CONCERTS.—NOTICE.—There will be NO CONCERT ON WEDNESDAY NEXT. The evening concerts will be resumed on Wednesday, February 22nd. A Morning Concert will be given on Monday next, February 12th, at 2 o'clock. Tickets of Boosey and Co., Holles Street.

MORNING BALLAD CONCERT, ST. JAMES'S HALL.
On Monday, February 12, at two o'clock. Artists—Madame Sherrington, Miss Blanche Cole, Miss Edith Wynne, Madame Patey, and Miss Enriquez; Mr. Sims Reeves, Mr. Arthur Byron, and Mr. Maybrick. Piano-forte—Madame Arabella Goddard. Conductors—Mr. J. L. HARTON and Mr. SIDNEY NAYLOR. Stalls, 6s.; family tickets for four, 21s.; balcony, 3s.; area 2s.; orchestra and gallery, 1s. Tickets to be had of Mr. Austin, St. James's Hall, Boosey & Co., Holles Street, and the usual music-sellers.

FEBRUARY 23rd.

SACRED HARMONIC SOCIETY, EXETER HALL.
Conductor—SIR MICHAEL COSTA.—FRIDAY, February 23rd. Haydn's "Third Service," Mendelssohn's "Praise Jehovah;" (Lauda Sion); Spohr's "Last Judgment." Principal vocalists: Madame Lemmens-Sherrington, Mdlle. Drasill, Mr. Pearson, and Mr. Whitney. Tickets 3s., 5s., and stalls, 10s. 6d., at No. 6, Exeter Hall (now ready).

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His Royal Highness the Duke of CAMBRIDGE.

President.—The Right Hon. The Earl of DUDLEY.
Principal—SIR STRENDAL BENNETT, MUS. D., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the Institution, on Thursday Evening next, the 16th inst., commencing at 8 o'clock.

By order, JOHN GILL, Secretary.
Royal Academy of Music, 4, Tenterden Street, Hanover Square.

ORATORY CHOIR.—Wanted, a SOLO BASS SINGER
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The song 4s. Do. four voices, two stamps.

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MDLLE. CARLOTTA PATTI.

MDLLE. CARLOTTA PATTI will shortly arrive in London, and would accept Engagements for a limited number of Public and Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106, Boulevard Haussmann, Paris.

SATURDAY EVENING CONCERTS OF CLASSICAL CHAMBER MUSIC, at ST. GEORGE'S HALL. Director—MR. WILHELM GANZ. A Series of SIX CONCERTS will take place on the following consecutive Saturday Evenings, viz.,—FEBRUARY 24th, MARCH 2nd, 9th, 16th, 23rd, and 30th, at Eight o'clock. At each Concert Three Concerted Pieces will be performed, and Two Vocalists will appear. Artists: Violinists—Mdlle. Camilla Urso (from the "Concerts Populaires Padeloup à Paris"), Herren Josef Ludwig, and Heermann. Violoncello—M. Pague. Pianists—Messrs. Wilhelm Ganz, Edouard de Paris, Henseler, F. S. Southgate, and J. F. Barnett. Vocalists—Mesdames Liebhart, Carola, Florence Lancia, Banks, Jose Sherrington, Drasill, Fairman, Mr. Bentham, and Mdlle. Bentham-Fernandez, Mdlle. Marie Cabel, Mdlle. Conneau, and Miss Edith Wynne. Conductors—Messrs. RANDEGGER, LEHMAYER, and GANZ. Single Subscription Stalls (Transferable) for the Six Concerts, One Guinea; Stalls, Numbered, Five Shillings; Balcony, Half-a-crown; Admission, One Shilling. Tickets may be obtained at the principal music-sellers, at St. George's Hall, and of the Director, Mr. Wilhelm Ganz, 15, Queen Anne Street, Cavendish Square.

SCHUBERT SOCIETY.—BETHOVEN ROOMS, 27, Harley Street, W.—President, SIR JULIUS BENDISCH; Director, HERR SCHUBERT. SIXTH SEASON, 1872. The Concerts of the Society, this Season, will take place on Thursdays 29th February, April 4th, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HORPES, Hon. Sec.

MONTHLY POPULAR CONCERTS, BRITTON.
Director—MR. RIDLEY PRENTICE. THIRD SEASON. FIFTH CONCERT, next TUESDAY EVENING, February 13th. Messrs. Lazarus, Ridley Prentice, Fox, Stedman, and Minson; Miss Purdy. Piano-forte Duet, Hummel; Piano-forte Sonata in D, Op. 10, Beethoven; Sonata in E flat, Weber; Concerto (clarinet), Mozart, &c. Tickets, 5s., 2s. 6d., and 1s., of Mr. Ridley Prentice, 9, Angel Park Gardens, Britton.

MDME. CAMILLA URSO has the honour to announce that she will arrive in London for the season early in March. All letters to be addressed to Mdlle. C. Urso, care of Messrs. Duncan Davison & Co., 244, Regent Street.

"LISCHEN AND FRITZCHEN."

MISS BLANCHE REIVES (late REEVES) will Sing "LITTLE BROOMS, COME AND BUY," from "Lischen and Fritzchen," at Deal, on the 14th February.—47, Tachbrook Street, S.W.

BRISSAC'S "Valse de Bravoure."

MRS. JOHN MACFARREN will play BRISSAC'S popular "Valse de Bravoure," in her Piano-forte and Vocal Recitals, at Lympington, February 20th; Southampton, 21st; Isle of Wight, 22nd, &c.

MR. ARTHUR BYRON begs to announce that he is in town for the Season. All applications for Oratorios, Concerts, &c., to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

"MY SWEETHEART WHEN A BOY."

MR. R. SUTCLIFE will sing Wilford Morgan's Popular Song, "MY SWEETHEART WHEN A BOY," at Beverley, February 12th; and at all engagements.

WANTED, a VIOLINIST to Lead a Small ORCHESTRA one night weekly. To a thoroughly educated instrumentalist a guarantee of £50 for the first year will be given, in return for which he will have to lead, &c., the Orchestra, composed of amateurs, and to give one lesson weekly to each of six pupils; remainder of time at own disposal. To a steady young professional without connection, but desirous of establishing himself permanently, this is a splendid opportunity. For further particulars, apply to the Hon. Secretary of the Orchestral Union, Charles Darley, Solicitor, Blackburn, Lancashire.

A WIDOW LADY, (having given up Housekeeping), engaged during the day in Teaching, wishes to find residence with a private or professional family in March. Three unfurnished rooms, with attendance. The highest references given. Address, Madame Sidney Pratten, 38, Welbeck Street, Cavendish Square, W.

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"ALICE, WHERE ART THOU?"

MR. KERR GEDGE will Sing **ASCHER'S** Popular Romance, "ALICE, WHERE ART THOU?" at the Athenaeum, Camden Town, on MONDAY EVENING, February 12th.

"THE MESSAGE."

MR. WILFORD MORGAN will sing Blumenthal's celebrated Song, "THE MESSAGE," at Bristol, February 12th; Newport, 22nd; St. James's Hall, March 22nd.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his immensely Popular Ballad, "MY SWEETHEART WHEN A BOY," Willis's Rooms, 14th; Theatre Royal, Drury Lane, 14th; also at Mr. Ransford's Concert, St. James's Hall.

MISS ROSE HARRISON (Soprano).—All communications respecting Concerts, Oratorios, &c., to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MADAME LAURA BAXTER begs to request that all communications respecting concerts, &c., may be addressed to her, at her residence, 19, Fulham Place, Maida Hill West, W.

MISS EDITH WYNNE has returned from America. Applications for concert, and other engagements, should be addressed to her residence, 18, Bentinck Street, Manchester Square, W.

MRS. JOHN HOLMAN ANDREWS' NEW SONGS.

"WAITING, WATCHING," sung by Miss Edith Holman Andrews. Published at CHAPPELL'S.

"THE ADIEU," at DUFF & STEWART'S.

"GO, LOVELY ROSE," at WEEKS'S.

"MARY, BEREFT OF THEE," at DAVISON'S.

"LEGEND OF THE AVON," Old English Ditty, arranged with Chorus, for Ladies, at LAMBORN COCK & CO'S.

Also, by GERTRUDE HOLMAN ANDREWS,

"ANGELS," published at DUFF & STEWART'S.

GENERAL MUSICAL AGENCY.

MR. E. CUNNINGHAM BOOSEY begs to announce that he is prepared to undertake engagements, for the most eminent Artists, English and Foreign; to arrange provincial tours, and to manage concerts, fetes, &c., both in London and the country. Among other important matters already entrusted to Mr. Boosey, are the engagements for the London Ballad Concerts, and the arrangements connected with the performances of M. Offenbach's operas.—London: 6 Argyll Place, Regent Street. An Estimate of the expense of a Concert party, large or small, will be sent by return of post on application.

MR. VAN PRAAG,

GENERAL CONCERT AGENT, &c.

Mr. VAN PRAAG, after a lapse of upwards of twenty years, during which he has had the honour of serving the Ladies and Gentlemen of the Musical Profession, begs leave to forward his annual circular to his patrons, and to remind them that he still continues to undertake the management of Concerts, Matinées, Soirées, and also superintends Balls, engages Bands, Choruses, &c., &c.

Mr. VAN PRAAG flatters himself after his many years experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, that he may again be favoured with their commands, and that no effort will be spared to be punctual. He begs to call the attention of the Ladies and Gentlemen to the adage, "What is worth doing is worth doing well."

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"PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio,

Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER.

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REQUIRED, a few Voices of Refinement (Ladies and Gentlemen only), for a really Aristocratic Choir. Soirées fortnightly. Letters to be addressed to "Doctor," care of DUNCAN DAVISON & Co., 244 Regent Street.

THE GUITAR.

MADAME SIDNEY PRATTEN begs to inform her friends and pupils, that she is in town for the Season, and at liberty to accept Engagements for Private Parties, and Lessons. 38, Welbeck Street, Cavendish Square, W.

MR. W. H. CUMMINGS begs to announce his Return from his Tour in America.—Applications for Concert and other Engagements should be addressed to his Residence, Brackley Villa, Dulwich, London, S. E.

"SWEET EVENING AIR."

MR. VERNON RIGBY will sing **WILFORD MORGAN'S** new song, "SWEET EVENING AIR," at St. James's Hall, March 22nd.

MR. WILBYE COOPER begs to inform his Friends and the Public that he has returned to Town. Letters respecting Oratorios, Concerts, Pupils, &c., address, 19, Great Portland Street, Oxford Circus, W.

NOW READY.

THE MUSICAL DIRECTORY, ANNUAL AND ALMANACK FOR 1872, containing Names and Addresses of the Profession and Trade, (town and country); List of Societies; Record of Musical Events, 1871, and other valuable information. In wrappers, post free, 2s. 3d.; cloth, 2s. 6d. Retail, Carte & Co., 20, Charing Cross, S.W.

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG.

"THE MARINER."

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by **LOUIS DIEHL.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained "A Message from the Deep," sung by Signor Foli.

"Signor Foli was unanimously encoired in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times*.

"We must not omit to mention a song entitled 'The Mariner,' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encoired as much for the beauty of the composition; as the excellence of the singing."—*The Observer*.

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic*.

"Signor Foli sang Herr Diehl's new song, 'The Mariner,' (at the Philharmonic Concert, Liverpool). It is an excellent and spirited piece of music, and was encoired."—*Liverpool Courier*.

"Signor Foli has proved himself worthy of the title of best of bass singers known in this country. In every place he sang he was at once the man of superb natural gift and admirable power of interpretation; but it was in the very genuine song of 'The Mariner'—a class of music and sentiment peculiarly well suited to his powers—that his rich, deep, strong basso and hearty delivery told with most success he was very heartily applauded and encoired."—*Cork Examiner*.

"The manner in which Signor Foli sang Diehl's new song, 'The Mariner,' elicited immense applause; and though the Signor appeared twice on the platform to bow his acknowledgments, the audience would not be content, and he eventually responded to their demands."—*The Nottingham Journal*, Saturday, January 20th, 1872.

"In 'The Mariner,' a new song by Diehl, Signor Foli so gratified his audiences that he was recalled three times, and eventually yielded to the encore."—*Nottingham Daily Guardian*, Saturday, January 20th, 1872.

"The new song by Diehl, which Signor Foli introduced at a later hour, possesses every element of wide popularity, including, of course, conventionality; and as it was really well sung, its re-demand, which was not complied with, was only natural."—*Birmingham Daily Post*, Thursday, January 18th, 1872.

"In Diehl's song of 'The Mariner,' Signor Foli fairly brought down the house."—*Belfast Evening Telegraph*, January 13th, 1872.

"Signor Foli sang the song, 'The Mariner,' in such a manner that he was obliged to repeat it, the audience forgetting his indisposition in their enthusiasm."—*Belfast Times*, January 13th, 1872.

"A new song, 'The Mariner,' was introduced by Signor Foli, who achieved an unqualified success. The execution and manner were so well adapted to the music and words (both of a high character), that the singer fairly won the hearts of his hearers but the well-merited encore was courteously but firmly declined. We have to thank Signor Foli for introducing this song to our notice; it will form a very pleasing addition to the repertoire of every baritone."—*Derby Mercury*, January 24th.

"A vigorous attempt was made to encoir Signor Foli in a capital new song, 'The Mariner,' by Diehl, but without success."—*Bath Chronicle*, February 1.

MONDAY POPULAR CONCERTS.

Although the programme of Monday night did not comprise a single novelty, consisting exclusively of pieces which have been heard at St. James's Hall over and over again, there was a very large audience. It was, however, the first appearance of Madame Schumann, and that sufficed to give a special interest to the performance. The distinguished lady was welcomed, as she invariably is in this country, with the heartiest greeting. The pieces selected for, or by Madame Schumann, were pieces in which she has been frequently heard, but at the same time pieces in which she must always be heard with satisfaction, when, as was the case on Monday night, she brings to them the enthusiasm which is the salient characteristic of her playing, and, with a vast number of amateurs, the secret in a great measure of her popularity. The quintet in E flat, for pianoforte and stringed instruments, is perhaps the most brilliant and effective among the chamber compositions of Robert Schumann, and by its colouring throughout, more particularly as shown in the first, *allegro*, *scherzo*, and *finale*, just suited to the impulsive style, emphatic accentuation, and restless energy of his gifted widow. It is hardly necessary to add that Madame Schumann enters deeply into the feeling of the mysterious slow movement, one of Schumann's happiest inspirations, its prevailing sombre character not forgotten. Every part of this quintet, indeed, exhibited her at her best, and the result, both in expression and in mechanism, was beyond criticism. No wonder that the applause at the conclusion was general, ending in a loud call for the performer. We are sometimes tempted to think that no one should meddle with the music of Schumann except Schumann's wife; but that would hardly be fair to a composer who, like other composers, addressed himself with confident enthusiasm to the world. Madame Schumann's associates in the quintet were Herr Straus (*vice* Madame Néruda, absent on account of illness), Herr Ries, M. Zerbini, and Signor Piatti.

Madame Schumann's solo display was the sonata of Beethoven in A, Op. 101, first of the five which, if we have his pianoforte works alone to deal with—in spite of all that Czerny has said to the contrary—belong exclusively to what is denominated the "third style." This sonata appears to be a favourite with Madame Schumann, who has played it on several occasions to the neglect of Ops. 106, 109, 110, and 111—its four magnificent successors, any one of which Mr. Chappell's cultivated audience would be pleased to find set down for her in a future programme. The "Op. 101," in certain respects is the least easily intelligible, because the most difficult to balance, or, in other language, to set forth in the light of an "organic whole," than any of the other four, "Op. 109" not excepted. The first movement is especially trying to Beethoven's indication of the manner in which it should be played—"etwas lebhaft, mit der innigsten empfindung" (which may be freely translated—"somewhat animated, and with profound sentiment")—together with his frequent modifications of rhythm, his pauses, gradations of time as well as of tone, is alone enough to puzzle ordinary executants. But Madame Schumann, no ordinary executant, lays hold of it unhesitatingly, and endows it with an expression unlike that which we are accustomed to from other pianists. Doctors may differ, but genuine artists are privileged to have their own way, and to speak fearlessly and independently for themselves. Perhaps the most striking feature in Monday night's performance of the sonata was the *Vivace alla Marcia* (*Lebhaft Marsch*). This Madame Schumann played with extraordinary vigour, making an effective contrast with the odd little trio in "canon," which, but for an unmistakable touch here and there (the return to the theme of the March, for example), one could scarcely imagine ever came from Beethoven. Into the elaborate and splendid *finale*, as usual, Madame Schumann threw all her energy. At the end of the sonata she was twice called back.

The quartet which opened the concert was one of the very best of Haydn's incomparable "83," the finest, in our opinion, of three which the cheerful master, not over addicted to the "minor" mode, wrote in G minor. A bold trait in this particular quartet is shown in the key selected by Haydn for his slow movement—E major, which is about as remote from G minor as one key can be from another. Other instances of this off-hand defiance of what Richard Wagner would call the "tyranny of the tone-families" may be found in Haydn's chamber music, as all musicians are aware. The "G minor" was played to perfection by MM. Straus, Ries, Zerbini, and Piatti, as were also the exquisitely beautiful fragments from an unfinished quartet by Mendelssohn (*andante* with variations, and *scherzo*), to which Mr. Chappell often

treats the frequenters of his Popular Concerts, much, it should be admitted, to their gratification. A more truly Mendelssohnian movement than the second of these fragments does not exist. A "*scherzo*," it is, and no misunderstanding.

The vocal music on Monday night consisted of Schubert's too hackneyed "Wanderer," and Sir W. Sterndale Bennett's fresh and charming canzonet, "Winter's gone"—the singer being Mr. Maybrick, who took commendable pains with both, and is seemingly gaining ground. The accompanist at the piano was Mr. Zerbini.

At the concert on Monday next Madame Schumann is to play Beethoven's *Sonata Pastorale* and (with Signor Piatti) Mendelssohn's first sonata for pianoforte and violoncello. Herr Straus will again lead the quartets. A novelty was announced, in the shape of a quintet in C minor by Beethoven, "Op. 104," which is surely neither more nor less than an arrangement, for stringed instruments, of the early pianoforte trio—No. 3, Op. 1; but this has been abandoned, and we are promised the first "Rasoumowsky" quartet in its place.

LONDON BALLAD CONCERTS.

The success of these entertainments—a success which has been continuous since the beginning of the season—was emphatically asserted by the enthusiastic audience that filled St. James's Hall on Wednesday night. There were special circumstances to account for the interest shown; none other, in point of fact, than the first appearance of Miss Edith Wynne and Madame Patey since their return from America. Why artists so popular among ourselves should have left England for a country which, as the result proved, could not estimate their merits, still remains an open question. Hardly, however, did last night's audience trouble themselves to debate it. They were assembled to welcome their favourites, and this sole duty they discharged with an earnestness which must have been in the highest degree gratifying. We need not trouble ourselves to describe how the ladies were applauded, both on coming forward and after each of the familiar ditties they sang. Enough that Madame Patey, whose fine voice seemed unimpaired by the vicissitudes of travel, was encored in Sullivan's "Looking back," and Crouch's "Kathleen Mavourneen," for which she substituted, to the delight of her hearers, "Home, sweet home," and "The Bailiff's Daughter of Islington." Miss Wynne, on her part, was asked to repeat "O bid your faithful Ariel," and might have construed the plaudits which followed her rendering of "The Angel's Whisper" into a similar request. Greater success, or a more convincing proof of public sympathy, no artist could desire. Madame Sherrington, always a favourite at these concerts, was encored in Grace Sherrington's pretty "Serenade to Helena," and recalled after Sullivan's "Birds in the night;" like favours being shown to Mr. Vernon Rigby's delivery of the "The Thorn," and to the singing by Mr. Arthur Byron of "Oft in the still night." The chief novelties—Madame Sainton-Dolby's charming ballad, "When we are old and grey;" and Henriette's not less charming "Sympathy"—were both sung by Miss Enriquez, who was called upon to repeat the first. Mr. Maybrick also took an effective part in the concert; as did Miss Agnes Zimmermann, whose pianoforte solos—Liszt's "La Regatta," and Litolf's "Spinnlied"—obtained a very appreciative hearing. The accompaniments were played by Mr. J. L. Hatton and Mr. Sidney Naylor.

LINES FOR MUSIC.

WHY! OH, WHY!

The Bullock's roar is heard no more,
And Benwell's muse is mute—
As Spring returns each bosom burns
To see the green things shoot.

By W. CARTER, Esq.

NATHANIEL NAPLES.

KONIGSBERG.—A new five-act opera, *Harald, der letzte Sachsenkönig* (*Harald, the last of the Saxon Kings*), book by Dr. Ewin Schlieben, and music by Herr G. Dullo, will be produced in September.

DRESDEN.—The concerts given by Herr Mannsfeld and his orchestra still continue attractive.

DUSSELDORF.—Sixth concert of the Universal Musical Union: Toccata, J. S. Bach (arranged for orchestra by Herr Esser); Concerto for Violin, Beethoven (Herr Leopold Auer, from St. Petersburg); "Ave, verum," Mozart; Adagio for Violin and Orchestra, Spohr (Herr Auer); Music to *Manfred*, Schumann.

THE FAREWELL DOLBY CONCERT.

(From the "Boston Post.")

The farewell concert in America of the Dolby troupe was given in the Boston Music Hall, in the presence of an overflowing and exceedingly enthusiastic audience. We might answer the question whether the audience was pleased with the entertainment, to the satisfaction of all, by the statement that no less than nine of the numbers received the compliment of an *encore*, and that there were several recalls in addition. It was noticeable that the several vocalists, in responding to the demands of the audience, selected songs expressive of sorrow at parting or of joy in home, as was highly appropriate to the occasion. The troublesome hoarseness of a week ago had disappeared, and all seemed to be in their best voice as well as in the best humour.

The programme was made up on the model of the admirable ballad concerts given soon after the arrival of the troupe in this country. Three operatic airs were assigned to Mr. Santley (perhaps in view of the fact that he is soon to appear on the stage in opera), and he sang two other airs from like sources in response to *encores*. The result was to confirm all our previously expressed opinions as to the power and training of his wonderful voice, but there was not the slightest indication of his probable manner on the stage, since he did not depart in the least degree from his ordinary concert style and bearing. We were pleased to hear once more his noble rendering of the love-song of Polyphemus, from *Acis and Galatea*.

The reception accorded to the other singers was very enthusiastic, and deservedly so. We need hardly particularize the excellence with which the concert-goers of Boston are now so familiar, and which were so strikingly displayed on Saturday evening; but we cannot forbear to express the universal delight at the tenderness of Mr. Cummings' rendering of "*O ma maitresse*," the fluency and sprightly vigour of Miss Wynne's "*O bid your faithful Ariel fly*," and the deep feeling of Madame Patey's singing of "*Home, sweet home*." The repetition of Mr. Cummings' part-song "*Golden Slumbers*" was a well-deserved compliment to both the composer and the unsurpassed quartet which interpreted it with such tender truthfulness.

The season of Mr. Dolby's troupe in this country has been, so far as Boston at least is concerned, eminently successful. The singers had already established a most excellent reputation abroad, more than one of them standing at the very head of his or her department of the musical profession in England. They have resorted to none of the tricks of the trade to gain fictitious applause, but have won their way among us by honest fidelity to the highest standard of art. They go from us with regret on our part, and with a sincere wish that they may be heartily welcomed home by the warm hearts that are awaiting them, and yet not so earnestly that there may not be such a longing for the honest applause of a Boston audience as will lead them to cross the water westward once more. Meanwhile we may take much comfort in the fact that we are to retain Mr. Santley for a season yet.

BAYREUTH.—Herr Richard Wagner's triumphal progress received a temporary check the other day. His managing committee selected a spot called the Stuckberg as a fit and suitable site for the wonderful "Festival-Stage-Play Theatre." Herr Wagner himself put the seal of his approbation on their choice. Great was the horror—and still more the surprise—of Herr Richard Wagner and his followers when the proprietor of the Stuckberg quietly refused to give up his land. What audacity! Such an eventuality had never for a moment entered the head either of the inventor of the Music of the Future or of the admirers of that product. However, like the owner of the celebrated windmill, which Frederick the II. desired to purchase, the proprietor of the Stuckberg dared to defy the indignation even of Herr Wagner. He would not sell or let his ground at any price. At first the Wagnerites were probably furious; but now they are "so glad" they did not succeed in acquiring that horrid Stuckberg, for, had they not been thwarted, they would not have the site they afterwards hit upon and purchased, and which is "so very superior in every respect to the Stuckberg." So they tell us, and, of course, we do not for an instant doubt the sincerity of what they say, but—but—well, then, there! we wish we had not read so often the fable about the Fox and the Grapes. The theatre, "the grand Festival-Stage-Play Theatre" was to be commenced at once. Perhaps, by the time these lines appear in print, it will have been begun. —Herr R. Wagner has left Lucerne, and taken up his permanent abode here.

BREAKFAST.—Epps's COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast-tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPS & CO., Homoeopathic Chemists, London. Also makers Epp's Cacaoine, a very thin evening beverage.

THE ORGAN BLOWER.

BY OLIVER WENDELL HOLMES.

(From "Dwight's Boston Journal of Music.")

Devoutest of my Sunday friends,
The patient organ blower bends;
I see his figure sink and rise,
(Forgive me, Heaven, my wandering eyes!)
A moment lost, the next half seen,
His head above the scanty screen,
Still measuring out his deep salaams
Through quivering hymns and panting psalms.

No priest that prays in gilded stole,
To save a rich man's mortgaged soul;
No sister, fresh from holy vows,—
So humbly stoops so meekly bows;
His large obeisance puts to shame
The proudest genuflecting dame,
Whose Easter bonnet low descends
With all the grace devotion lends.

O brother with the supple spine,
How much we owe those bows of thine!
Without thine arm to lend the breeze,
How vain the finger on the keys!
Though all unmatched the player's skill,
Those thousand throats were dumb and still;
Another's art may shape the tone,
The breath that fills it is thine own.

Six days the silent Memnon waits
Behind his temple's folded gates;
But when the seventh day's sunshine falls
Through rainbow windows on the walls,
He breathes, he sings, he shouts, he fills
The quivering air with rapturous thrills
The roof resounds, the pillars shake,
And all the slumbering echoes wake!

The preacher from the Bible-text
With weary words my soul has vexed—
(Some stranger, fumbling far astray
To find the lesson for the day;)
He tells us truths too plainly true,
And reads the service all askew,—
Why—why the—mischief—can't he look
Beforehand in the service book?

But thou, with decent mien and face,
Art always ready in thy place;
Thy strenuous blast, whate'er the tune,
As steady as the strong monsoon;
The only dread a leathery creak,
Or small residual extra squeak,
To send along the shadowy aisles
A sunlit wave of dimpled smiles.

Not all the preaching, O my friend,
Comes from the church's pulpit end!
Not all that bend the knee and bow
Yield service half so true as thou!
One simple task performed aright,
With slender skill, but all thy might,
Where honest labour does its best,
And leaves the player all the rest.

This many-diapasoned maze,
Through which the breath of being strays,
Whose music makes our earth divine,
Has work for mortal hands like mine.
My duty lies before me. Lo,
The lever there! Take hold and blow!
And he whose hand is on the keys
Will play the tune as he shall please!

COLOGNE.—Third Soirée for Chamber Music: Pianoforte Quartet, Schumann; String Quartet, in C minor, Op. 25, Gernsheim; and Quintet, C major, Schubert.—Sixth Gernsheim Concert: Overture to *Oberon*, Weber; tenor air from *Euryanthe*, Weber (Herr Augustin Ruff, from Mayence); Violin Concerto, Bruch (Herr Leopold Auer, from St. Petersburg); "Nordische Sommernacht," Gernsheim; Andante and Minuet, from the first *Camosche Suite*, Grimm; Violin Solos, Ries and Auer; and Second Symphony, Mendelssohn.

PAULINE LUCCA.

(By a Berlinese Enthusiast.)

Mdme. Pauline Lucca, by marriage Frau von Rhaden, has again set out upon "a starring" trip; it was either too warm for her in Berlin, with the thermometer at six degrees below zero, or there are not enough brilliants growing on the banks of the Spree for her. We have been informed that her husband entertains an idea of founding a joint stock company for the sale of jewels, and his wife's brilliants are to constitute the original stock; opera-house tickets for Lucca performances will be given instead of interest coupons. The speculation would, at any rate, be a more profitable investment than Roumanian bonds, provided only the precious vulva of "her Ladyship" ("gnädige Frau"), as she is proud of being called, does not suffer from the frost on the banks of the Neva. When Herr Gustav Engel, the infallible musical Pope, writes to his faithful flock on the banks of the Spree: "The sweet timbre of the Lucca voice is for ever gone" (the article will of course be published with a black band round it, and Herr von Hülsen will go into half mourning), Mdme. Lucca will have to get on with simply a yearly pension of 2,500 thalers. All her "starring" contracts bear, therefore, the motto: "Make money in time, that you may have sufficient in the day of need!" for Mdme. Lucca, as *Kammersängerin* (Chamber Singer) receives from the treasury of the Berlin Operahouse only 8000 thalers a year, a sum which, taking into consideration the high price of Christmas apples, is palpably not sufficient to defray the expenses of her household. Mdme. Lucca's London "starring" engagement was for four years, two of which are expired. She is bound to spend three months every year in the city by the Thames, with the obligation of appearing thirty times. For this she receives 30,000 thalers a season, that is to say: a total of 120,000 thalers. We derive this information from a letter in Mdme. Lucca's own hand. The St. Petersburg theatre pays her for a three weeks' engagement 10,000 silver roubles—brilliant extra. It is acknowledged that Mdme. Lucca possesses a beautiful voice. We will in no wise dispute its beauty; but she herself has no very high opinion of its lasting qualities, and avoids Richard Wagner's larynx-destroying scores as a dove avoids a marten. For this reason, on her express demand, a paragraph had to be inserted in the engagement between her and the management of the Berlin Operahouse that she was not liable ever to take a part in any of Wagner's operas. When she was playing in Pesth, about seven years ago—so, at least, her historiographer informs us—she was besieged by solicitations from all quarters to sing the part of Elsa in *Lohengrin*. "Not for a million!" she replied. The Hungarians know, however, as well as we do, by what means such *prime donne* are to be tamed. All the papers, one after the other, published articles to the effect that Madame Lucca was not equal to singing in a Wagnerian opera. That is the point where she is mortal. She immediately sent to the management for the part of Elsa, studied it in three days, and sang it with such wonderful clearness, that the Magyars were very nearly jumping on the stage during the performance, to squeeze her to death for sheer delight. Scarcely, however, was the performance over, before she returned the part to the manager with the remark written on it: "Did Wagner once; never again," and, before the next morning dawned, quitted the wine-abounding city on the banks of the Danube. The position of *Kammersängerin* at Court is agreeable and advantageous. The Empress especially is most affectionate and kind to the fair artist. Madame Lucca is never allowed to miss any of the *soirées* at the Emperor's Palace. A peculiar fact connected with the etiquette of the Court will interest our fair readers. The *Kammersängerin*, Madame Lucca, is ordered to attend the *soirées*. Exactly on the stroke of midnight, Count Perponcher-Sedlnitzky, the Lord Chamberlain, announces that supper is ready. Then it is no longer Madame Lucca but the Baroness von Rhaden who is escorted to her seat at the table.

ST. PETERSBURG.—Herr Joachim is here. He has apartments in the palace of her Imperial Highness the Grand Princess Helene. He was announced to take part, on the 21st January, at the Russian Musical Society in Beethoven's Quartets in B flat, Op. 18; E minor, Op. 59; and E flat, Op. 127.

ELI AT NOTTINGHAM.

Sir Michael Costa's first oratorio was performed at Nottingham yesterday week, on the occasion of a Festival given by Mr. Pyatt. The composer himself conducted, with what result may be gathered from a notice which appeared in the local *Guardian*. Our contemporary said:—

"On making his appearance, Sir Michael Costa met with a warm reception. Mr. Vernon Rigby and the other principals, Mr. Lewis Thomas, Mr. H. Pyatt, and Madame Sherrington, also received plaudits. Before the oratorio, "God save the Queen" was given by the band and chorus to an arrangement of Sir Michael Costa's, the effect being extremely fine. The performance of *Eli* then commenced. After an organ prelude, tastefully played by Mr. Essex, the overture was rendered in brilliant style. The first recitative fell to Mr. Thomas, and then the chorus took up, as their first venture, 'Let us go to pray before the Lord.' Mr. Thomas having given very finely the air, 'Let the people praise Thee,' the chorus, 'Lord, be merciful,' was sung with great steadiness. A recitative and air by Madame Lemmens-Sherrington, 'Turn Thee unto me,' drew forth loud applause. The chorus, 'The Lord is good,' an extremely beautiful one, full of marked passages, was sung with skill and taste, the singers being in full accord with the conductor. A duet between Mr. Vernon Rigby and Madame Lemmens-Sherrington, 'Wherefore is thy soul cast down,' created a favourable impression, as did also the chorus of women, 'There is a time to laugh,' which was faultlessly sung. The chorus of Levites and a *chorale* following—a grand and impressive piece of composition—having been sung, the audience appeared to become fully alive to the merits of the oratorio, but they were, perhaps, hardly prepared for the grand effects contained in the chorus of Philistines. The war song was sung by Mr. Vernon Rigby with a fire and energy which elicited enthusiastic applause, and a demand for an *encore*. Of Mr. Thomas, we may say generally that he is probably the best *Eli* to be found in this country. His voice is one of great range and purity of tone, and his efforts yesterday gave unqualified satisfaction. Madame Sherrington was *encored* after a very effective rendering of 'I will extol thee.' In the second part, the *contralto* (Samuel) is introduced, Mdme. d'Alton being the soloist. She sang the Morning and Evening Prayer with considerable sweetness and expression. The quartet, 'We bless you in the name of the Lord,' one of the gems of the oratorio, was *encored*. The greatest feature in the performance, however, and which created the most decided impression, was the 'March of the Israelites.' Being entirely fresh, and played to perfection, it created an undoubted sensation, and a repetition was demanded, Sir Michael Costa being loudly applauded as he turned to bow his thanks. The march was played again, and was again applauded. The chorus, 'Blessed be the Lord God of Israel,' brought to a close a performance never equalled in Nottingham. The oratorio concluded amid loud applause, and general satisfaction was expressed at the manner in which it had been produced. We understand that Sir Michael Costa expressed himself greatly pleased. Opinions were also expressed by those competent to judge that there had never been a finer performance of *Eli* in the provinces."

MUSICAL PITCH.

The question of musical pitch has come to the front again, and was discussed at a meeting of professors, amateurs, and manufacturers, recently held in the Albert Hall. Twelve years have elapsed since the Society of Arts, looking at the multifarious "diapasons" used in England, and stimulated by French example, sought to establish one uniform standard. After due discussion, they adopted the C of 528 double vibrations, fixed upon by a congress of musicians held at Stuttgart, in 1834. It was one thing, however, to decide, and quite another to enforce the decision. The Society of Arts, issued their "fork;" but nobody took any notice of it; and the multifarious diapasons remained in full blast till about three years ago, when Mr. Sims Reeves headed a revolt against the high pitch (C = 538) of Exeter Hall. In this instance, it was sought to establish the French standard (C = 522), and, for a while, success appeared likely. The directors of the Oratorio Concerts took an active share in the movement; while it was conceded by nearly every one able to speak authoritatively, that some change should be made. But practical difficulties stood in the way. Change involved expense; and when the question of cost arose, nobody's enthusiasm for C = 522 was equal to the emergency. Then came forward Mr. Manns with an alternative, proposing that the orchestral pitch should be lowered a half-tone (C = 508). For technical reasons, unnecessary to mention here, it was possible to do this with little difficulty, as the National Choral Society showed by a performance of the *Creation* in Exeter Hall. But the effect was not happy; and, tied hopelessly to a matter of expenditure, the agitation for a "diapason normal" died away, leaving confusion worse confounded.

Such, briefly told, is the history of the pitch movement in England from the time when France quietly and effectually settled her own diapason by means of a musical congress and an Imperial decree. Looking at these facts, the wisdom of re-opening the question, so long as no decision can be enforced, is doubtful. The South Kensington authorities, however, have thought proper to do so, and the meeting we now notice was called to determine a uniform pitch for such instruments as may be shown at the International Exhibition of 1872. A more representative character could hardly have been desired for such a gathering. Her Majesty's Commissioners sent the Hon. Seymour Egerton and Lieut. Clayton, R.E.; Lord Gerald FitzGerald, Mr. F. Morrison, and Mr. Alan Cole appeared for the Musical Committee of the Exhibition. The professors present included Sir Julius Benedict, Messrs. Hullah, G. A. Macfarren, Pauer, Ganz, and Pittman; attendance being also given on behalf of Messrs. Broadwood and Sons, Brinsmead, Distin & Co., Boosey & Co., Bevington, Kohler, and other firms. The avowed object of the meeting had, no doubt, a certain importance, it being desirable, if not absolutely essential, that competing instruments should be tuned to the same standard. We cannot but think, however, that if this uniformity was the whole result contemplated, unnecessary trouble was taken to secure it. Between the French pitch and that of Stuttgart—all others are practically out of the race for preference—the difference is so small that Her Majesty's Commissioners, might, suppose them capable of so undignified an act, have trusted their decision to the gyrations of a coin of the realm. Why then, this gathering of musical magnates, unless it occurred to the officials of South Kensington that the forthcoming Exhibition would supply an opportunity of following up the movement begun by the Society of Arts twelve years ago? The Society and Her Majesty's Commissioners are old colleagues, and so intimate are the relations still existing between the two bodies, that the latter are prepared to sell Exhibition tickets to the former at half-price. Moreover, it happens that many of the gentlemen present on Saturday aided the society in 1859, and that the Stuttgart diapason they then favoured was adopted at the Albert Hall almost unanimously—there being but a single dissident. It is impossible not to conclude that the long-neglected "fork" of the Society of Arts is now destined to become a thing of importance. The standard of this year's International Exhibition will probably be that of succeeding years; and its use, under such auspices, is bound to exert a wide-spread and powerful influence. So far as the result of Saturday's meeting tends to uniformity, it supplies matter for congratulation. English music has enough of which to be ashamed without continuing before the world in a state of muddle, not knowing its own diapason. If, however, the result stop short of uniformity, we shall only have another pitch added to the nine or ten employed in this metropolis. It is with regard to influence outside the Exhibition that the choice made at the meeting assumes importance; and we could have wished that more had been said than presumably was said in favour of the French diapason. Only a shade lower—one-third of a semitone—than that of Stuttgart, its use would involve hardly an appreciable diminution of effect, while it would constitute another step towards international uniformity. The pitch decreed by the Emperor Napoleon—on the advice of Meyerbeer, Rossini, Auber, Berlioz, among others—soon recommended itself, as a matter of course, beyond the limits of France; and, unless the influence of French art has declined along with the power of French arms, the time cannot be far distant when it will have spread over the Continent. In such a case, the inconvenience of having a different pitch here would be seriously felt; while, even now, the authorised Exhibition "fork" will hardly meet with cheerful acceptance at the hands of foreign firms.

ALEXANDER DUMAS.

(Continued from page 76.)

In point of conventional delicacy or propriety, the action of this play is not more objectionable than *La Grand Duchesse*, and even the concluding scene of the third act is not more hazardous than the critical one in *Tartuffe*, nor than the famous scene in *Les Intimes*, which, after an unavailing remonstrance from our decorous and esteemed Lord Chamberlain, Mademoiselle Fargueil played not very long ago, in her own manner, to one of the most aristocratic audiences which this metropolis could supply. But the profound immorality, the ingrained corruption and perversion of principle, the mockery of sensibility, which pervade *Antony*, and struck a sympathetic chord in a highly cultivated audience (half the notabilities of Paris being present at the first representation) are positively startling. There is nothing to idealise; nothing to throw a delusive halo over vice; not a particle of ennobling passion—

"That exquisite passion—ay, exquisite, even
In the ruin its madness too often hath made,
As it keeps even then a bright trace of the heaven—
The heaven of virtue—from which it has strayed."

What one redeeming quality has Adèle, who only shrinks from remaining under the conjugal roof, and affecting innocence, for fear of discovery? What one redeeming quality has Antony, if we except the nerve to perpetrate crime and the courage to face the criminal court? He is hard, selfish, material, brutal throughout; and the crowning atrocity is an absurdity. There is a charming novel by Count de Jarnac in which the hero endures torture, and is ready to endure death, rather than compromise a woman. This is natural and (it is to be hoped) not very improbable. But how could Antony hope to silence a scandal, which was already the talk of Paris, by deepening it? What human being would believe that he had killed his known, almost avowed, mistress for resisting him! But the French mind, or rather the mind of the French play-going public, is so constituted that a moral paradox or sentimental extravagance fascinates them, and they will applaud impulsively whatever creates a sensation or excites, however false or foolish in conception or in act. And that public, when *Antony* was brought out, was still fevered and disordered, still seething and surging from the Revolution of July. The subversive spirit was in the ascendant; established rules and principles shared the fate of established institutions: the legitimate drama had fallen with the legitimate monarchy; and the Academy was at a discount like the Throne.

The sole place of refuge for the classic muse, the single fane at which the sacred fire was still kept burning by her worshippers, was the Theatre Francais. Yet it only escaped profanation by a caprice. *Antony* had been accepted there; an early day had been fixed for the first representation, and the company were assembled for the last rehearsal, when Dumas hurries in with excuses for being late, and the following dialogue takes place between him and Mdlle. Mars, who was to play Adèle:—

"Mars. The delay is of no consequence; you have heard what has happened? We are to have a new chandelier, and be lighted with gas?"

"D. So much the better.

"M. Not exactly; I have laid out 1200 francs (sixty pounds) for your piece. I have four different *toilettes*.* I wish them to be seen; and since we are to have a new chandelier—

"D. How soon?"

"M. In three months.

"D. Well!

"M. Well, we will play *Antony* to inaugurate the new lustre."

The new lustre was a pretence. The company of the classical theatre had resolved not to act the piece. It was immediately transferred to the more congenial atmosphere of the Porte St. Martin, to which Victor Hugo emigrated about the same time; and this theatre thenceforth became the headquarters of their school. The part of Adèle was played by Madame Dorval, and played *con amore* in every sense of the phrase. On learning the arrival of her husband, Adèle exclaims, "*Mais je suis perdue, moi!*" At the last rehearsal, Madame Dorval was still at a loss how to give full effect to these words, and stepping forward, requested to speak to the author. "How did Mdlle. Mars say '*Mais je suis perdue moi*.'?" "She was sitting down, and she stood up." "Good," replied Dorval, "I will be standing up, and sit down." On the first night of the performance, owing to some inadvertence, the arm-chair into which she was to drop was not properly placed, and she fell back against the arm, but the words were given with so thrilling an expression of despair that the house rang with applause.

The key to the plot being in the last position and last words, the angry disappointment of the audience may be guessed, when one evening the stage-manager let down the curtain as soon as Antony had stabbed Adèle. "*Le Dénouement! Le Dénouement!*" was the sustained cry from every part of the house; till Madame Dorval resumed her recumbent position as a dead or dying woman to complete the performance. But Bocage (who acted Antony), furious at the blunder, stayed away, and the call was renewed in menacing tones, when Dorval raised her drooping head, reanimated her inert form, advanced to the footlights, and in the midst of a dead silence, gave the words with a startling and telling variation: "*Messieurs, je lui résistais, il m'a assassinée*." Dumas complacently records this incident with apparent unconsciousness of the ridicule which it mingles with the supposed pathos or horror of the catastrophe.

(To be continued.)

MILAN.—The principal artists, the choristers, the musicians, &c., of the Scala purchased, by subscription, a short time since, a portrait of Signor Verdi, painted by Signor Giuseppe Ugolini. Their object in so doing was to offer it as a present to Signora Verdi. A deputation, consisting of Signori Taccio, Zarini, and the leading vocalists, waited the other day upon the lady and handed over to her the picture.

* We beg our female readers to mark this and meditate on it. Four complete *toilettes*, or costumes, for sixty pounds!

FRANÇOIS LEBLON.

De Eendracht, a Ghent paper devoted to art, science, and literature, contains under the title, *Aldenardiana*, a series of highly interesting articles, relating to the history of the public buildings and monuments of the town of Audenarde. The author of these sketches, M. Edmond Vanderstraeten, in order to render them still more instructive, has joined to the description of each monument the artistic reminiscences it evokes. Thus in the description of the *Gildehuis der Tapituevers*, the Guild-house of the Tapestry Weavers (situate in the Rue du Pai, or Broodstraete), we read certain details of a musical society entitled the Concert d'Amis, established in the Guild-house at the commencement of the century.

At that period, according to M. Vanderstraeten, the house was purchased and occupied by a relative of the celebrated organist, Triels, a member of the order of Recollets. Hence the new society moved to the ancient convent of the Black Sisters, Rue d'Eine. Every week, says M. Jules Saby, in his work: *Iets oer de zangspiel kundige Genootschappen op het Einde der XVIIIe. en Begin der XIXe. Eeuw, te Audenarde*, p. 9, the members gave an entertainment, with music and dancing, which was very well attended.

Musical performances continued to take place in the building till the Belgian Revolution of 1830.

M. Vanderstraeten found accidentally a programme of the concert given by the military band of the Free Corps, formed after the departure of the Dutch. The pieces certainly afford evidence of the revolutionary spirit which animated these rotaries of Apollo and Mars, but the titles do not say much for the good taste or orthographic knowledge of those who drew up the programme:—"MUSIQUE.—CORPS FRANC. *Concert à leur salle chez Mme. Dépléchin, le 19 Février, 1832, à 6 heures du soir.* CARTE D'ENTRÉE pour MM. les amateurs de musique. PROGRAMME. 1. Harmonie de *Pommes et Oranges cuites à Bruxelles*; 2. Chant de *Carrara ou les Diamants volés*; 3. Harmonie du *Chant du Cygne au Parc*; 4. Chant de la *Grande Semaine à Bruxelles*; 5. Harmonie entre *Grégoire et les Pompiers de Gand*; 6. Chant patriotique ou le *Grand bon voyage*; Harmonie entre les *Puissances et Ratification*."

If the performers played out of tune, the ears as well as the eyes of the public would have had a treat. But we may make ourselves easy on that point. A short time since he who, under the name of *Lieftallige* (the Charming) was the learned director of the Society, died at the respectable age of seventy-one.

Like the minstrels of old, François Leblon played with equal talent several instruments, including the flute, the clarinet, the bassoon, the horn, the trombone, the violin, and all similar instruments, the serpent, the guitar, &c. He put himself at the head of the Société d'Harmonie Sainte-Cécile, which sprang from the one we have been describing, and was afterwards amalgamated with the orchestra of the Society of Fine Arts. He conducted, at the same time, several reed-bands in the neighbouring communes.

When the School of Music was founded at Audenarde, the classes for trumpet and hautbois were confided to his care. He was also "serpent" in the church of St. Walburge. The liturgical instrument, having become insufficient for the service, was replaced, about 1850, by the small box-wood keyed serpent, manufactured by Mazingen, and now in the magnificent collection of M. César Snoeck at Renaix. The sounds of the new instrument were scrupulously correct and very sweet.

François Leblon's father was chapelmaster at the same church, and conductor at the Flemish Theatre. The reader will appreciate the artistic value attached to the latter post, when he is informed that, towards the end of the last century, the best French comic operas, translated into Flemish, were performed at the said Theatre.

François Leblon arranged also fantasias for various instruments, and double-quick marches and quick marches for reed-bands; they have all remained in manuscript. The only composition he ever had printed and published was a romance, with accompaniment of piano or guitar, entitled "*Lief, soet en rein*."

This valiant musician was born at Audenarde, the 21st December, 1792, and gently breathed his last there the 15th August, 1868.

ALBERT HALL CHORAL SOCIETY.

(From an Occasional Contributor.)

The first meeting of the Albert Hall Choral Society was held in Exeter Hall, on Monday evening. The number present exceeded slightly the expectations of many; and it must have been a source of gratification to the friends of M. Gounod to find that the announcement of his name was sufficient to elicit so hearty a response from the amateur element. Granted that there will always be many in a metropolitan population like that of London, who are ever on the alert to discover "some new thing," still the mere fact of the Association being an entirely new one would be insufficient of itself to account for sixteen hundred useful, and, for the most part, practised singers, assembling at the first choir rehearsal of the Albert Hall Choral Society. A solution of the phenomena must be looked for in some other direction than that of novelty alone. Doubtless, the but little known music of the first programme attracted many; the promised new *Te Deum*,—a "Thanksgiving," as it is called,—many more. The programme of the first concert of this new monster choir has been already issued and commented upon in various quarters. By some dispraised, by others approved. It is a healthy sign of the times, in this country, when every subject coming to the surface of public notice can be thoroughly discussed; every opinion freely ventilated. This is especially satisfactory to us, because, in music, the most diverse and even opposite opinions are most conscientiously held and most vigorously defended. Each day furnishes some new illustration of this fact. The man who can listen with exemplary patience to all, sympathising with all that shall be good in each theory, and yet maintaining his individual opinion undisturbed, is in a position to enjoy more thoroughly what is passing around him than another who suffers himself to be vexed and annoyed at every fresh discovery he makes of the existence of diverse opinions. Of the other pieces contained in the programme we may have something to say when the time of performance arrives. The only real novelty is the afore-mentioned *Te Deum*, composed by M. Gounod, in celebration of the public sentiment of "Thanksgiving" for the recovery of H.R.H. the Prince of Wales.—G. T.

REVIEWS.

The Musical Directory, Annual, and Almanack, for 1872. [London: Rudall, Rose, Carte & Co.]

THE publishers of the Musical Directory have spared no pains to keep their work up to the mark of former years. The edition for 1872 is full of information, useful to the musical profession and trade. There is a very complete list of the copyright music brought out by each publisher during the past year; the usual list of town and country professors, together with the different musical societies and their conductors. The remarks on the musical matters of the past year are full of interest; and the obituary contains memoirs of musical artists who have passed away, as well as a great deal of general information. Messrs. Rudall, Rose, Carte & Co. deserve thanks for their useful publication.

Mozart's *Entführung aus dem Serail* has been produced at the new Operahouse, to the great satisfaction of every person, except Mme. Wilt, who obstinately refused, for a long time, to sing the part of Constanze, which, she affirmed, ought not to be considered in her "line of business." The arguments of the management at last induced her to undertake the character, but they did not metamorphose her feeling of dislike into a sentiment of admiration and love. In fact, to "communicate," as Herr K. Wagner might say, "the repugnance of her inward being to the outward world, and render it palpable to the material senses of the latter," she indulged in many acts which may fairly be referred to the principle of cutting off one's nose to be revenged on one's face. For example: The management provided a magnificent costume; Mme. Wilt refused to put it on, and wore, instead, a dress of the plainest and most unpretending description. Again, she would not sing the beautiful and telling air, "*Mit Martern aller Art*," but substituted a monotonous humdrum thing that wearied every one present.—The old Operahouse has been sold to a Herr Popper for 250,000 florins. Dwelling houses will be erected on the site. This, of course, puts the extinguisher on all the reports about the old theatre being re-opened for operatic performances.—Herr Johann Strauss is hard at work on a new operetta. In the spring, he proceeds to St. Petersburg, and, in the summer, to Baden, at which latter place he is to receive 42,000 francs for his services.

SATURDAY POPULAR CONCERTS

SATURDAY AFTERNOON, FEBRUARY 10, 1872.

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| SEXTET, in C major, for two violins, two violas, and two violoncellos (first time at the Monday Popular Concerts).—MM. STRAUS, L. RIES, ZERBINI, HANS, DAUBERT, and PIATTI | Spohr. |
| SONG, "Ave Maria"—Miss MEGAN WATTS | Cherubini. |
| SONATA, in E flat, Op. 23, for pianoforte alone—Madame SCHUMANN | Beethoven. |
| SONGS, "Frozen tears," and "The Hardy Gurdy"—Miss MEGAN WATTS | Schubert. |
| TRIO, in B flat Op. 99, for pianoforte, violin, and violoncello—Madame SCHUMANN, MM. STRAUS and PIATTI | Schubert. |
| Conductor | Mr. ZERBINI. |

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

MONDAY EVENING, FEBRUARY 12th, 1872.

Programme.

PART I.

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| QUARTET, in F major Op. 59, No. 1, (dedicated to Count Rasumowski), for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZERBINI, and PIATTI | Beethoven. |
| SONG, "By Celia's Arbour"—Mr. EDWARD LLOYD | Mendelssohn. |
| SONATA PASTORALE, in D major, Op. 28, for pianoforte alone—Madame SCHUMANN | Beethoven. |

PART II.

| | |
|--|----------------------|
| SONATA, in B flat, Op. 45, for pianoforte and violoncello—Madame SCHUMANN and Signor PIATTI | Mendelssohn. |
| SONGS, "The Mock Sun," and "The Post"—Mr. EDWARD LLOYD | Schubert. |
| QUARTET, in G major, Op. 76, No. 1, for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZERBINI, and PIATTI | Haydn. |
| Conductor | Sir JULIUS BENEDICT. |

CRYSTAL PALACE CONCERTS.

SIXTEENTH SATURDAY CONCERT, FEBRUARY 10th.

PROGRAMME.

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|---|------------|
| OVERTURE, "Anacreon" | Cherubini. |
| RECIT., "Hai già vinto," and ARIA, "Vedro mentr'io sospiro" (Nozze di Figaro)—Signor AGNESI | Mozart. |
| AIR, "Angels ever bright and fair" (Theodora)—Madame LEMMENS | Handel. |
| PIANOFORTE CONCERTO in A—Dr. FERDINAND HILLER | Mozart. |
| DUET, "Pronto io son" (Don Pasquale)—Madame LEMMENS and Signor AGNESI | Donizetti. |
| SINFONISCHE FANTASIE (MS.) (First time of performance in England) | F. Hiller. |
| ARIA, "O tu Palermo" (Vespri Siciliani)—Signor AGNESI | Verdi. |
| SOLOS FOR PIANOFORTE. 2. Ghazal, 3. Walze, Both MS. and expressly composed for this Concert—Dr. F. HILLER | F. Hiller. |
| Cavatina, "O vago ariù" (Les Huguenots)—Madame LEMMENS | Meyerbeer. |
| OVERTURE, "Egmont" | Beethoven. |
| CONDUCTOR | MR. MANNS. |

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 10, 1872.

THE "NATIONAL MUSIC MEETINGS."

IN furtherance of our promise to help this enterprise as far as may be, we now ask favourable attention for certain details which have just appeared.

It being essential that men connected with the management, especially men who may hold the place of judges, should command respect, great importance belongs to the list of names headed "Council of Musicians." Here is that list:—

| | |
|---|--------------------------|
| REV. SIR FREDERIC A. G. OUSELEY, Bart., Mus. Doc. (Oxford). | JOSEPH BARNBY, Esq. |
| SIR W. STERDALE BENNETT, Mus. Doc. (Cambridge). | EDMUND J. CHIPP, Esq. |
| HERBERT S. OAKLEY, Esq., (Edinburgh). | JAMES COWARD, Esq. |
| R. P. STEWART, Esq., Mus. Doc. (Dublin). | W. G. CUSINS, Esq. |
| JOHN HULLAH, Esq. (King's College, London). | FREDERICK GODFREY, Esq. |
| SIR JULIUS BENEDICT. | HENRY LESLIE, Esq. |
| SIR GEORGE ELVEY, Mus. Doc. | G. A. MACFARREN, Esq. |
| | Dr. E. G. MONK. |
| | ERNST PAUER, Esq. |
| | ALBERTO RANDEGGER, Esq. |
| | Dr. W. SPARK. |
| | ARTHUR S. SULLIVAN, Esq. |

All branches of music are represented by these names in a manner we need not particularise; but should any persons see reason to complain, they may find comfort in knowing that the list is "to be continued." So far, then, good; and now, as to the "Rules and Regulations," which are twenty-four in number—more than our space will allow us to print in *extenso*. We may, however, give the substance of all that give character. Rule 2 enacts a preliminary bond of good faith. Societies competing will have to deposit £10, and individuals £5. But all who are unlucky enough not to win more than £25, will have their deposit returned, as consolation. Others will not need consoling. Of course, if any body or bodies do not put in an appearance, or if they break the rules in any case made and provided, the entrance fee is forfeited. Thus do the managers get the whip hand of all and sundry. Rule 5 applies to the actual competition, which must take place in public, and in presence of a jury (not exceeding five) elected by the competitors. The jury will have absolute power, and may forbid the trial of unworthy candidates without hope—for the unworthy candidates—of appeal. Nobody, says Rule 9, shall go in for two prizes; whereof let Admirable Crichtons take note. Rules 10 and 11 lay further obligations upon competitors:—they shall take part, if required, in miscellaneous public performances, and shall sing as they may be told. Also, the prize winners shall perform at a grand concert to be given when the prizes are received. Rule 12 enumerates the rewards and the character of the labours by which they may be won. We summarise it thus:—

CLASS I.—CHORAL SOCIETIES, not exceeding 500 members, and not less than two hundred (male and female voices). For the best performance of a selection of choruses. For the best rendering of a piece or pieces (not in the selection) to be chosen by the jury. The Challenge Prize, of the value of £1,000.

CLASS II.—CHORAL SOCIETIES, not exceeding 200 members. For the best performance of a selection of choruses, £100.

CLASS III.—CHORAL SOCIETIES (MEN'S VOICES), for the best performance of one or more pieces. £50.

CLASS IV.—CHURCH AND CATHEDRAL CHOIRS, for the best performance of one or more Services and Anthems. £50.

CLASS V.—GLEE SOCIETIES, one voice to a part. For the best performance of a selection of Glee. £25.

CLASS VI.—MILITARY BANDS, not exceeding forty performers. For the best performance of one or more known pieces. £50.

CLASS VII.—BANDS OF VOLUNTEER REGIMENTS, not exceeding forty performers. For the best performance of one or more known pieces. £50.

CLASS VIII.—SOPRANO SOLO SINGERS, for the best rendering of a selection of pieces. £30.

CLASS IX.—CONTRALTO OR MEZZO-SOPRANO SOLO SINGERS, for the best rendering of a selection of pieces. £30.

CLASS X.—TENOR SOLO SINGERS, for the best rendering of a selection of pieces. £30.

CLASS XI.—BARITONE OR BASS SOLO SINGERS, for the best rendering of a selection of pieces. £30.

With reference to the Challenge Prize, Rule 13 carefully states that it "must be deposited with the municipal authorities of the town to which the prize-holders may belong"—who would neither care a button for it, nor comprehend its significance. However, they would (probably) keep it safely locked up during the three years which, according to Rule 15, is the longest time it may remain in the same hands. A special diploma will be given for sight-singing merit in each class. The further obligations and privileges of competitors are defined in Rules 17-25:—Solo singers must have a professional testimony to merit, and undergo preliminary trials:—All contestants must find their own music; but, *per contra*, they may travel to the Crystal

Palace and back gratis;—Competitors are privileged to choose their own conductor;—Prize-winners from the country or abroad must not sing in London for a month after their success, without permission from the Crystal Palace authorities.

Such are the main features of the scheme—fair features in our estimation, and such as, if properly respected, will ensure success. There only remains now for English amateurs to go into training for these new Sydenham Games. For the honour of their country they should do so. Doubtless—

The Germans will come, like wolves on the fold,
Their pockets agape for the silver and gold.

But hardly will our own people suffer them to make an easy conquest. Look to it, English amateurs.

Ad Misericordiam.

WE appeal earnestly to the *Daily News*. We apprehend the influence which that paper obtained on the strength of its forty-mile, improvised telegram, about the capitulation of Metz (even the *Musical World* had not the news more than five minutes sooner); and apprehending this, we earnestly appeal. "Ignorant" we are, doubtless (who is not ignorant in certain matters?); "prejudiced" we are not. Perish the thought!

Nevertheless, we regard the *Daily News* with wholesome terror. Our innermost consolation springs from a steadfast belief in the adage, *Noblesse oblige*. "*Noblesse*"—we have often mumbled just before going off to sleep—"if it entail obligations on anything mundane, entails it upon the journal of the forty-mile telegram." The merely insinuated lash of that power is more to be feared than the undisguised "cat-o'-nine-tails" of any other. Long and profoundly impressed with this rough truth, we have endeavoured to shape our course so as to meet it without personal disaccommodation. Let us, then, on our knees (bar metaphor), entreat the *Daily News* to be condign. What if we are groping about in darkness? The magnanimity which should always accompany supreme power might suggest to—dare we use the words?—"our contemporary," that mercy is a good thing, and the quality thereof not strained. True, Casca stabbed Caesar from behind, while Brutus (jolly old boy!) smote the writhing dagger-spotted tyrant barefacedly in the thick of the thigh (alliteration here intended). But what then? Ah!—there's the missing point.

A worm, it is said, will turn. And why not? Ah!—there again's the missing point.

"A private man"—says Democritus Junior—"if he be resolved with himself, or set on an opinion, accounts all idiots and asses that are not affected as he is." This private man holds not with the Attic sage—that every one may reasonably be satisfied with *suam sponam*; but rather doth he hold with Æsop's fox, who, when he had lost his tail, would have all his fellow-foxes cut off their's.

But no more. Let Elpenor and Gryllus add what remains to be added, should (which may the gods forbend!) occasion urge.

MILLE. HEILBRON gave a concert in the Westbourne Hall, on Tuesday Evening, February 6th, to a large audience. The following vocalists appeared:—Messdames Haydée Abrek, Von Schmidt, Holt-hausen, Blanche Reives, and Scotti; Messrs. Montelli, Percy, and C. J. Bishenden. "The Friar," sung by Mr. Bishenden, was received with hearty applause. Signor Fiori, Louis Emanuel, R.A.M., and Herr Lehmeier were the conductors

* —Nil rectum, nisi placuit quod sibi, dicit.—A. S. S.

SYMPHONY-MUSIC IN NEW YORK.

The *New York Herald*, of Jan. 11, gives the subjoined account of one of the recent "Symphony Soirées" of the celebrated conductor, Mr. Theodora Thomas (the "American Costa"—as many call him):—

"The audience at Steinway Hall last evening was very much larger than on Monday, and the programme even more interesting. The orchestra played the Heroic symphony of Beethoven in a style such as probably it has never been heard before, and followed up their grand success in this immortal work with Horneman's *Muerchen* overture, *Aladdin*, Schubert's German dances, instrumented by Herbeck, the delicious serenade of Haydn for strings alone, and the well-known introduction, chorus, and march from the third act of *Lohengrin*. Miss Krebs played Liszt's piano concerto, No. 2, in A, an *étude* by Chopin, and Weber's rondo in E flat, Op. 32. The orchestra did their work with a precision, spirit and expression that left nothing to be desired. We are certain that if Mr. Thomas were to take this body of musicians to Europe they would create an unexampled furor. Certain it is, that they have no superiors there. The third concert takes place this evening, and Beethoven, Bach, Volkmann, Liszt, Wagner and Litolff supply the programme. The soloists will be Miss Marie Krebs and Mr. Bernard Listemann."

[Come, by all means, Mr. Theodore Thomas, we have all heard of you here; and you will be right welcome.]

PROVINCIAL.

BIRMINGHAM.—We have received the following from our own correspondent:—

"Strikes in the coal trade, threats of strikes in the iron trade, agitation in all sorts of trades in the Black country (so called), deluges of rain, rivers of mud—and Birmingham mud both for quantity and quality must be seen to be believed—all are inoperative, so far as music is concerned, and scarcely a week passes but at one or other of the halls with which this town is so well provided, some sort of entertainment, more or less connected with 'the divine art' (so called) takes place. Recently an amateur operetta performance has been given with marked success, the leading attractions being a musical version of *Bombastes Furioso* under the title of *Artaxominous*, written by Mr. Anderton, a local professor of more than average ability, and Mr. Arthur Sullivan's at once comic and elegant rendering of *Coz and Boz*. While the lovers of the light and amusing school have thus been gratified, those whose tastes lean to the classical have not been neglected; two concerts of chamber music having been given within a fortnight. Under the name of the Birmingham Musical Union, Messrs. Adams and Beresford have a subscription for four concerts, the second of which was held on the 24th January. The programme included Haydn's Quartet in F major, Op. 77, No. 2; Schubert's sonata in D major, Op. 63, for pianoforte alone; Mendelssohn's sonata in D major for pianoforte and violoncello; Vieuxtemps' *Réverie* in E flat; and Beethoven's Quartet in E flat, Op. 16, for piano, two violins and violoncello. The string instruments were held by Herr Otto Bernhardt, 1st, and Mr. L. Goodwin, 2nd violin, Herr Baetens, viola, and M. Vieuxtemps, violoncello; Mr. C. J. Duchemin being the solo pianist. To ears long accustomed to the execrations of the 'Monday Pop,' the performance, although in many respects worthy commendation, lacked somewhat of that refinement essential to a complete realization of the composers' intentions. Nevertheless, if applause be accepted as a criterion, the audience were thoroughly satisfied; and as the room was well filled, and the vocalist (Miss Harmon) did her best, despite severe hoarseness, nothing more need be said.—A week later, Messrs. Harrison gave their second concert; the party, with the exception of the singer, being the same as at the first, namely: Madame Norma-Néruda, Herr Ries, M. Schreurs, and Herr Dautert for string quartet; and Mr. Charles Hallé, pianist. The scheme comprised Mendelssohn's Quartet in D, Op. 44, No. 1; Beethoven's sonata in E flat, Op. 81, (*Les Adieux, L'Absinthe and Le Retour*), pianoforte alone; Mendelssohn's duet in D, piano and violoncello, (Op. 17); a *Chaconne*, Vitali, for violin; and Schubert's trio in B flat, Op. 99, for piano, violin, and violoncello. With artists so experienced and so thoroughly familiar with every work before them, it is almost superfluous to say that the execution was all that could be desired. The audience were no less alive to the merits of the executants, whose efforts were cordially applauded throughout. Miss Elsie Clifford displayed not only an agreeable and sympathetic voice, but a knowledge of its use, and met with a recognition as cordial as it was well deserved. Messrs. Harrison's next concert is announced for the 21st. On the 9th, Mlle. Liebhart and party give a ballad concert at the town hall, where, later on, the Festival Choral Society are to hold their last concert for the present season, with Beethoven's Mass in C, and Spohr's *Last Judgement*. Mr. Stimpson continues his Saturday afternoon performances on the great organ in the Town Hall, giving a special selection from the works of Mendelssohn, in commemoration of that illustrious musician's birthday. (Saturday, February 3). D. H.

DURHAM.—With regard to a concert lately given in the Freemason's Hall, a local critic writes:—

"The principal artists were the gentlemen of the Cathedral Choir, viz.: Messrs. Martin, Walker and Tuke, *alti*; Messrs. Price, Whitehead and Webster, *tenori*; and Messrs. Lambert, Brown and David Lambert, *bassi*; and the members of the "Temple of the Muses," from Newcastle, consisting of two altos, four tenors, and four basses; the solo pianist being Mr. W. Rea, organist of the town hall, Newcastle. The concert opened with the glee, "Come bounteous May," and the richness, fine quality, and perfect balance of the voices at once became apparent. This was followed by 'Variations Seriesuses,' Mendelssohn, magnificently played by Mr. Rea; the song, 'We gathered the roses,' beautifully rendered by the Bros. Walker, the glee 'The cloud cap't towers,' Molloy's 'Blue eyes,' and Parry's 'In a cell,' splendidly sung by Messrs. Tuke, Price Webster and Lambert; Mr. Rea delighted the audience with the 'Chanson Hongroise' (Dupont), and the 'Rigoletto Fantasia' by Liszt. The second part opened with Cook's glee 'Shades of the heroes,' followed by Prince Poniatowski's song, 'The Yeoman's Wedding,' in which the rich, and manly voice of our talented basso, Mr. David Lambert, was heard to great advantage. He was of course, enthusiastically applauded and encored. Other selections were given, and the National Anthem brought this enjoyable concert to a termination."

HASTINGS.—The local press is loud in praise of the pianoforte playing of Master Harry Walker, whose performance of a sonata by Dussek was recently noticed in these columns. The *Hastings and St. Leonards Chronicle*, of January 31, writes as follows:—

"Lastly, we have to notice the performance of Master Harry Walker; and this cannot be mentioned in terms too high. Much as his skillful manipulation was admired before he entered the Royal Academy, he has evidently benefited by the tuition of Mr. F. B. Jewson, and he performs with a brilliancy and effect which is truly astonishing for one of such tender years. His first solo was a grand sonata (*L'Invocation*), in which he was loudly applauded. He next appeared with M. Sainton, and displayed both a remarkable delicacy of touch, and marked precision in a sonata in A major, by Mozart. This was repeated in response to the continued applause of the audience, and, finally, the young pianist played with exquisite skill a fantasia on Scotch airs, at the close of which he re-appeared and bowed his acknowledgment in response to the ovation which greeted him from all parts."

Brett's *St. Leonards and Hastings Gazette*, of January 30, has the following:—

"Next came Master Harry Walker, the little musical hero, for we cannot consider him less, after such an achievement as that witnessed in his masterly performance of Dussek's grand sonata. After this, the young pianist (10 years of age) received an enthusiastic recall, and substituted another piece, equally brilliant and difficult, for which he was again heartily applauded. But the most crucial test, probably, of this child's extraordinary genius was when he played with M. Sainton (violin and pianoforte) Mozart's sonata in A major. It was as pleasing as it was novel to see a young child playing with such a skilled veteran, but the pleasure was increased when the little pianist was heard to execute that *chef d'œuvre* with the accuracy and lucidity of an experienced performer. The apparent ease, too, observable in his management of the responses to the violin, as well as in his entire execution of the three movements, was simply marvellous, and the audience could scarcely restrain their enthusiasm. The other performance of Master Walker was a 'Fantasia on Scotch airs,' after which he was called back."

The *Hastings and St. Leonards Advertiser*, of February, 1, writes as subjoined:—

"One of the best concerts at the Music Hall, Hastings, took place on Monday evening, when Master Harry Walker, with several artists, entertained a crowded audience. For the information of those who may not be acquainted with this youthful musician—in his tenth year—we must recall his first appearance three years ago. At that time his performances were the result of natural enthusiasm. The period that has elapsed has been occupied in careful study and constant practice under eminent tuition. He now assumes a student's manner, and the increase of his physical power is a great auxiliary to the remarkable aptitude of his genius. No wonder that his appearance on Monday was looked forward to with great interest by residents and visitors of Hastings and St. Leonards. One half of the audience were holders of stall tickets. In fact it was a general anticipation that the young pianist would attract a large assemblage of his fellow-town-people. The concert was a decided success, the most sanguine expectations being realized. The performance of the sonata in A major, (pianoforte, Master Walker, and violin, M. Sainton), rivetted the attention of the assembly, the various movements affording opportunities for the exhibition of Master Walker's skillful manipulation."

About the artists who assisted Master Harry Walker, the *Hastings Chronicle* says:—

"The sopranos were Miss Rebecca Jewell, Miss Sophie Ferrari, and Miss Jessie Jones. The former was heard with effect in 'List'ning to the nightingales' (Smart), and Sullivan's 'Will he come?' Miss Sophie Ferrari was equally successful in 'Purdicate' and 'The skylark,' the latter composed expressly for her by Miss Georgina Bainsfarther student of the Royal Academy. Miss Jessie Jones also sang with effect. Each was encored, and the same appreciation was manifested when Miss Marion Severn sung 'Children's voices.' Mr. Guy was much admired in 'Salve! Dimora,' and in an air by Weber; while Mr. Wadmore gave expression to 'Per la gloria' and 'O, ruddier than the cherry.' A trio and quartet gave variety to the vocal part, as did also a part-song, 'Autumn,' composed by the conductor, Mr. Eaton Fanning. Only one solo was executed by M. Sainton, and this, a composition by Porpora (date 1720), was characterized by such a rare display of musical skill as to call forth a loud encore, to which M. Sainton simply bowed his acknowledgments."

Kew.—The *Surrey Comet* informs us that—

"The New Instructional Institute—a commodious building situated in Gloucester Road, Kew—was opened by his Royal Highness the Duke of Cambridge in the presence of the principal inhabitants of the royal village. In the evening a grand concert was given by some first-class London artists. The performers were the Misses Ferrari, Mrs. R. Bell, and Messrs. Thorley, Doyne Bell, Cusins (pianoforte), Buziau (violin), Svensden (flute). The singing of the Misses Ferrari was very much admired, and they were repeatedly applauded and encored. Where every part of the programme was so well performed it is difficult to make selection, but in the opinion of many, the gem of the evening was Bishop's 'Lo, here the gentle lark' sung by Miss Sophie Ferrari, with flute *obbligato* by Mr. Svensden, and pianoforte accompaniment by Mr. Cusins."

MALVERN.—The *Advertiser*, says:—

"On Wednesday evening, Feb 3rd., Mr. Henry Elgar, of Worcester, gave a concert, in Mr. Haynes' concert room. The programme comprised a capital selection. The names of those who assisted Mr. Elgar were not unknown to the public. Of the instrumental portion of the entertainment we can speak most favourably, the overtures in particular being splendidly executed. The vocal part disappointed us greatly, there being scarcely a redeeming feature in the whole affair. Justice, however, compels us to say that Mr. Price sang with considerable grace and feeling, 'The Village Blacksmith,' which secured a well-merited encore. Mr. Elgar's effort to provide a musical treat for Malvern ought to have secured a better house, the thinness of which was more than sufficient to check the enthusiasm of the performers; indeed, to this cause we attribute, in a great measure, the failure of the vocalists. If Mr. Elgar should favour us another year, we hope he will receive a suitable reward."

LIVERPOOL.—We read in the *Mercury* of February 7th, as follows:—

"The Philharmonic Society's second subscription concert, which took place last evening, furnished music of an exceedingly attractive kind, and there was more than usual enthusiasm displayed by a very large audience. The vocalists were Madame Lemmens and Herr Stockhausen, and Dr. F. Hiller appeared as pianoforte soloist. The presence of Dr. F. Hiller gave an assurance of complete satisfaction, so far as his labours were concerned. His 'International' march was set down at the beginning of the programme, but the non-arrival of the music necessitated the substitution of Auber's characteristic overture to *Gustave*. To Dr. Hiller's reading of Mozart's melodious concerto—worthy in every respect of the *maestro's* great name—there could not possibly be any exception, and his execution was of the most finished character. The former was sympathetic and intelligent, while the latter was marked by all the carefulness which the movements require. Of his overture to *Demetrius*, played for the first time in Liverpool, and personally conducted, it would be somewhat premature to pronounce an opinion. There are passages of force and originality, considerable ingenuity in some of the effects, and a wonderful variety in the 'divers passions' sought to be portrayed. Of the other soloists it is not necessary to speak at length, as each of them are already well-known in Liverpool. Madame Lemmens retains in all its vigour the art which has so long made her popular. Her delivery of Rossini's 'Della rosa' was an exquisite display of vocal refinement. Herr Stockhausen's selection was not of the most happy character; and as he was more than usually heavy, and lacking in animation, his songs were somewhat coldly received. The Schumann and Schubert *Lieder* are better adapted for quiet chamber concerts. The chorus deserve much praise. Of the instrumental numbers, it is only necessary to say that Beethoven's symphony was played throughout with refinement and precision. The accompaniments were also in good taste, thanks to the judicious use made of the rod of power by Sir Julius Benedict."

LIVERPOOL.—Mr. Lawson's third promenade concert was given in St. George's Hall, on 31st. Jan., and attracted a large audience. The *Courier* said of it:—

"Contrary to general expectation, but still in strict accordance with the wording of the advertisements, the orchestral band did not perform, the instrumental music being confided to that of the 8th (King's) Regiment of the Line. Although not quite equal to those of some of the regiments of the Guards, this band plays well, and its execution of the operatic selections, dance music, &c., was such as to completely satisfy the audience. The vocal music was on the whole satisfactory; that contributed by Madame Billinie Porter was particularly so, that lady having improved considerably, both as to the quality of her voice and its use, since we last heard her. The clear tones of her fine soprano completely filled the spacious hall, but we should have liked to have heard her in something more worthy of her talents than Bishop's 'Ray of Hope,' which has been needlessly resuscitated from the oblivion for which it was peculiarly fitted. Mr. Alfred Brown, a local artist who is rapidly gaining favour with the public, sang some pleasing baritone songs in an earnest, manly, and intelligent, though, as yet, not absolutely finished, style."

BRADFORD.—The *Observer* says, with regard to the Saturday Evening Concert of last week:—

"It is seldom that the public have the opportunity of hearing such artists as those who appeared at the entertainment on Saturday night, at such extraordinary low prices (3d., 6d., 1s.) We were pleased to see that the efforts of the management in engaging so excellent a party were appreciated, and attracted an overflowing audience. The programme was long and varied, containing twenty-two pieces. It opened with a very effective duet, 'Army and Navy,' sung by Mr. E. Lloyd and Mr. Lander. Mr. Lloyd was greeted with applause, and although he had but once before sung to a Bradford audience, already seems a favourite. Mr. Lander, the bass, possesses a good voice and execution; but he seemed troubled with huskiness. His bold rendering of 'The Wolf' was greeted with applause. Herr Baht Sauvelet's performances on the flute were very brilliant, the variations in some of the airs being truly wonderful—more wonderful than pleasing, in some instances. Mr. E. Reyloff played several pianoforte solos, and also accompanied the songs in a creditable manner. Madame Liebhart is so well known and appreciated as to need little comment. She sang with her usual piquancy and taste, and was several times encored. In 'Little bird, so sweetly singing,' she was vociferously applauded; and, in response, she sang in a very pleasing manner, 'Within a mile of Edinburgh town.' Madame Demeric-Lablache's rich contralto voice and graceful execution are also familiar in Bradford. Madlle. Therese Liebe's performance on the violin was very good. We must not omit to mention that the gem of the concert was 'God is a spirit,' from *The Woman of Samaria*, beautifully rendered by Mesdames Liebhart and Lablache, and Messrs. Lloyd and Lander. We hope that Mr. Morgan will be able soon to place before us another musical treat of the same nature."

MANCHESTER.—Mr. Cowen's symphony in C minor was played at a "Gentlemen's Concert," given a few days ago, and drew from the critic of the *Guardian* the following remarks:—

"The performance of a new symphony by an English composer is an event which we rarely have the pleasure of recording. Mr. Cowen is a very young man, but he has already attained a high rank amongst musicians; and no one who heard his symphony on Monday evening will dispute his title to the position he has gained. By unanimous consent, the work was hailed on its first performance in London as the production of one who possessed both original ideas and orchestral skill in a very high degree. Musicians in this city listened to its execution by the concert hall band with the greatest interest. Perhaps a little more rehearsal would have resulted in a more delicate and finished rendering of the work, but, on the whole, the audience were enabled to form an accurate opinion of its principal features. It opens with a slow movement in C minor, the theme of which is developed in the *allegro* which succeeds. If anything, this *allegro* is too exclusively devoted to the treatment of its principal subject; and, perhaps, the same objection applies to the closing movement. A charming second subject, however, relieves and contrasts well with the opening theme; and both these *allegros* are written with vigour and a masterly knowledge of the resources of the orchestra. To the audience the *scherzo* was the most pleasing portion of the symphony; and few who heard it could have doubted the justice of Mr. Cowen's claims to consideration as an accomplished musician. Though the succeeding *allegretto con moto* is a very pleasing movement, it is perhaps the weakest and least symphonic in character of the whole work. We owe our thanks to the directors of the Concert Hall for the opportunity of hearing the symphony, and only regret that as Mr. Cowen was in this neighbourhood, if not in this city, on Monday, an effort was not made to secure the presence of the composer himself on such an interesting occasion."

The *Kentish Observer*, of January 18, thus notices a recent performance here of Mr. Longhurst's new oratorio, *David and Absalom*:—

"The success which attended the performance of *David and Absalom* by the Harmonic Union, on Tuesday evening, must be highly gratifying to its painstaking composer, both as regards the enthusiastic manner in which it was received, and the careful manner in which each part was rendered. Being the first occasion on which the work of our local professor was publicly performed, Mr. Longhurst was fortunate in securing a compact orchestra to do full justice to his clever composition. The vocalists engaged were Miss Helen Horne (soprano), Madame Poole (contralto), Mr. Plant, Mr. Kerr Gedge and Mr. Moulding (tenors), and Mr. Rhodes and Mr. Higgins (bass); the members of the Union forming the chorus, and the orchestra led by Mr. Willey, comprising chiefly local talent, augmented by amateur and professional assistance from London. At the conclusion, the audience gave a vociferous round of cheering as an expression of their appreciation of Mr. Longhurst's talent as a musician and composer. The Harmonic Union may congratulate themselves on having selected Mr. Longhurst's oratorio, for never do we remember having seen so large an audience at any of their concerts. We shall expect to see the work taken in hand by other musical societies—we hope of larger dimensions; for although no one present was disappointed at the result of the efforts of the vocalists to make it a success, yet the effect of the choruses would be much greater if performed by a larger body of singers. Throughout the whole of the work there is a striking originality and brilliancy of composition which claim for it a place amongst standard works."

STOURBRIDGE.—A correspondent writes word that—

"An amateur concert, in aid of the funds for the restoration of Enville Church, took place in the picture gallery of Enville Hall, by the kind permission of the Earl and Countess of Stamford and Warrington. The spacious gallery was crowded by a fashionable company, which included the large party of visitors of Lord Stamford now staying with his Lordship. The programme was well chosen. The vocalists were Miss Edwards, Madlle. Drasdil, Miss Wharton, Mrs. John Bolton, Signor Della Rocca, M. Rives, and Mr. Davis; the instrumentalists were Miss Edwards, Miss Geary, M. Buziau, and M. Paque. Several accomplished amateurs also assisted. Signor Campana conducted. Among the many compositions in the programme was a pretty part-song, composed expressly for the occasion by Miss Edwards, entitled, 'Oh, harmony, loved harmony!' admirably sung by Miss Edwards, Madlle. Drasdil, Signor Della Rocca, M. Rives, and the Enville Choir. Miss Edwards exhibited her talent also by a brilliant performance of the late Acher's 'Marche des Amazones.' The concert commenced with 'God Bless the Prince of Wales,' sung by the entire company, and concluded with the National Anthem. Three cheers for Lord and Lady Stamford brought the evening's entertainment to a close."

WAIFS.

M. Faure has received the Order of Leopold from King Leopold.

There is a musician who has such a tame piano, he can send it to the broker's and it will fetch twenty pounds.

M. Faure returned to the Grand Opéra on Monday last, when he played Don Giovanni.

M. Verger, an uncle of the baritone, Verger, has taken the Théâtre Italiens for ten years, from September next.

The 116th anniversary of Mozart's birthday was celebrated at Dijon by a grand *fête*. The master visited Dijon in 1766.

At the Saturday Popular Concert, Spohr's Sextet in C, for stringed instruments, is a leading feature.

Herr Wagner has been elected a member of the Stockholm Society of the Friends of Music. Surely he will be ill at ease in such company.

The proceeds of two concerts given by Carlotta Patti, for the French wounded, and the liberation of French territory, amounted to 40,000 francs.

At the Crystal Palace to-day, Dr. Ferdinand Hiller is to play Mozart's concerto in A. A new orchestral work from his pen—*Sinfonische Fantasia* (MS.)—is also to be given.

The managers of all the Brussels theatres have devoted one night's receipts to the fund for liberating French territory from German occupation. In truth, a neighbourly action.

A thief was lately caught breaking into a song. He had already got through the first two bars, when a policeman came up and hit him with a staff.

Mr. Lewis Thomas, we believe, is engaged to sing at the Worcester Festival in September next. It must be said, to the credit of these Three Choir gatherings, that their managers prefer English singers when they can get them.

A new anthem was sung at the Temple Church on Sunday last, composed by Mr. Wilford Morgan, a member of the Choir—the words from the Psalms, “They that go down to the sea in ships.”

Miss Lina Glover, who made so favourable a *début* in London last season, is announced to take part in the grand selection from Mendelssohn's *Athalie*, at Drury Lane Theatre, on *Ash Wednesday*.

Mrs. Sidney Pratten, the accomplished guitarist, has returned to town after a round of visits to the country seats of her aristocratic patrons.

Professor Oakeley gave an organ recital at Edinburgh on the 1st inst. Among other things he played Handel's Fugue in C minor, and a selection from *Solomon*.

Afternoon musical promenades are being given in the Music Hall, Edinburgh; the music coming from the band and pipers (!) of the 93rd Highlanders.

The expenses of the Wagner representations at Bayreuth are estimated at 1,125,000 francs. “Wagner,” says *Le Guide Musical*, “has left to his friends the task of obtaining this sum.”

Mr. (Professor) Ella lately told his audience at the London Institution, that he paid thirty shillings for a stall, at the first performance in London of *Le Prophète*. Pro-di-gi-ous.

The Birmingham Amateur Harmonic Association gave an “Open Rehearsal” in the Masonic Hall, yesterday week, Mendelssohn's Psalm, “When Israel out of Egypt came,” and *Acis and Galatea* being the chief features of the programme.

The new edition of *Mackeson's Guide to the Churches of London* (for 1872), contains an addition of considerable importance to professional musicians, in the shape of an alphabetical index to the organists and choirmasters of all churches within twelve miles of London, thus forming a directory, the need of which has long been felt.

The Perth Rowing Club gave a concert on Friday last, in the city hall, under the patronage of the Lord Provost and magistrates, which was well attended. Madame Ida Gillies-Corri was specially engaged, and received quite an ovation in some Scotch ballads and Wellington Guernsey's popular romance, “A summer eve,” which was re-demanded.

It is rumoured that a season of Italian opera will be given shortly in New York, with Miss C. L. Kellogg as the principal attraction, and that she will appear in the character of Mignon, and also as Ophelia in *Hamlet*. If this be true, there will be a general desire to see her, and compare her Mignon with that of Nilsson.

A good story is told of a tame owl so fond of music that he would enter the drawing-room of an evening, and, perched on the shoulder of one of the children, listen with great attention to the tones of the pianoforte, holding his head first on one side, then on the other, after the manner of connoisseurs. One night, suddenly spreading his wings, as if unable to endure his rapture any longer, he alighted on the keys, and driving away the fingers of the performer with his beak, began to hop about upon the keys himself, apparently in great delight with his own execution.

Au nombre des artistes qui se dévouent à l'œuvre de la délivrance du sol français, signalons:—Mlle. Carlotta Patti, qui déjà par l'entremise du Consulat de Lima, a envoyé 25,000 fr., produit d'un concert donné par elle au bénéfice des blessés français. Nous ne doutons pas que la nouvelle solennité projetée par Mlle. Carlotta Patti n'arrive à d'aussi bons résultats que son concert au Cirque des Champs-Élysées, sous le patronage de M. Thiers, dont la recette s'est élevée à 15,000 fr.—*Paris Journal*.

The Dolby troupe took their farewell of us on Thursday evening. We regret their departure and the inadequate recognition of their transcendent merits in this country. They are singers of the highest and purest quality. The distinctness of their articulation, the clearness and fulness of their expression, the delicacy and exact shading of their *crescendo* and *diminuendo*, of their *forte* and *piano* movements evince consummate culture and refinement. Mr. Santley is one of the grandest baritones we ever heard. His melodious declaration is eloquence of the highest order. Every word is clear as a silver bell, perfectly intelligible, sympathetic, and full of feeling. He is evidently possessor of great dramatic power and we are therefore glad to learn that we shall have the pleasure of hearing him in opera. But M. Patey, one of the most dulcet and luscious contraltos ever heard in this country, and the other members of this gifted and admirable troupe leave us to fulfil engagements in Europe, where they are held in high estimation. Our amateurs who have omitted to hear their glee singing have lost a great treat, one that was never before offered in America. Had our musical public been awakened to the special excellence of this troupe they would have enjoyed a great popular triumph throughout the States. The attractions they present are, however, simple, genuine, pure and artistic, and not such as commonly create a public sensation and factitious excitement.—*Watson's Art Journal*.

In the course of an elaborate article on John Newton, by Mr. Charles Mackeson, F.S.S., in the February number of the *Churchman's Shilling Magazine*, of which he is the editor, we find an interesting account of a course of sermons preached by the old hymn-writer in the city church of St. Mary Woolnotte, upon the libretto of Handel's *Messiah*, the text of the oratorio forming the subjects of a long series of discourses.

ANCIENT MUSICAL INSTRUMENTS.—His Royal Highness the Duke of Edinburgh, K.G., presided at a meeting of the committee for promoting this exhibition, on Wednesday, held in the Board Room of the South Kensington Museum. There were present the Earl of Wilton, Lord Gerald Fitzgerald, the Hon. Seymour Egerton, Right Hon. Sir John Pakington, M.P., Sir Digby Wyatt, Mr. Henry Cole, C.B., Mr. Redgrave, R.A., Mr. Arthur S. Sullivan, Mr. Henry Leslie, Professor Ella, Mr. George Grove, Mr. R. Thompson, Mr. S. Arthur Chappell, and Dr. E. Rimbault. The secretary, Mr. Alan S. Cole, attended.

The musical public in this country will hear with regret that it is reported that Mr. Santley is about to join the Parepa-Rosa English Opera troupe in the United States, and will not therefore return to London with the other members of Mr. Dolby's party. This temporary absence of the great baritone will be an unquestionable loss, not only in the concert room, but in the opera-house, and although we can scarcely be surprised that our neighbours should be anxious to secure his services, it reflects little credit on us as a musical nation that America should possess a National Opera Company of such high artistic celebrity, while in England the musical drama is comparatively unrepresented.—*Choir*.

ROYAL GALLERY OF ILLUSTRATION.—MR. AND MRS. GERMAN REED'S ENTERTAINMENT.—A *Peccol Family*, having, after its revival, been represented nearly a hundred times, was withdrawn on Tuesday; and on Wednesday last, a new musical proverb, *Charity begins at Home*, written by B. Rowe, with music by Alfred Cellier, took its place, sustained by Mrs. German Reed, Miss Holland, Mr. Corney Grain, Mr. Alfred Reed, and Mr. Arthur Cecil. We hear that a novelty by Mr. F. C. Burnand, is in preparation, and a work by Mr. W. S. Gilbert has been accepted.

The *Atlantic Monthly* has the following “spicy” note on Herr Wagner:—

“That this composer is exceedingly disliked personally is well known, and his favour with the king, who is almost inaccessible to nearly every one else, does not add to his popularity. The most absurd stories are told of his pretension, and so impressed is he with his own extraordinary genius, that he scorns the apparel of ordinary human beings. He wears generally upon the street a long green velvet robe-like affair reaching to the knees, and a mantle of the same colour and material, of the style of the Middle Ages over that. There are slanderous whispers of exceeding lankness of limb, the reason for his detestation of the present fashion. One day he was striding with his melodramatic air along the street, when a strong gust of wind carried off his mantle, and dropped it at the feet of a young lady passing in a carriage. She ordered the driver to stop, and courteously handed it to the bowing musician, who came stately, though panting to the carriage door. To her consternation; with a gracious wave of the hand, he patronizingly exclaimed, ‘Retain it, my Fraulein!’”

The following interesting statistics respecting the churches of London and its suburbs are compiled from the seventh annual edition of “Mackeson's Guide,” published under the sanction of the Archbishop of Canterbury, and the Bishops of London, Winchester, and Rochester:—The “Guide” contains information as to 720 churches; but for statistical purposes the number is reduced to 705; corrections not having been received on all the under-mentioned points from the clergy of the remaining 15 churches. There is a weekly celebration of the Holy Communion at 228, more than one-third, daily celebration at 23, more than one-thirtieth; early morning celebration at 258, more than one-third; evening celebration at 153, nearly one-fifth; afternoon celebration at 5; choral celebration at 85, nearly one-ninth; Saints'-day services at 287, more than one-third; daily service at 154, more than one-fifth; no week-day service at 142, one-fifth; fully choral service at 163, nearly one-fourth; and partly choral service at 189, more than one-fourth, giving a proportion of one half where the Psalms are chanted; surplised choirs at 184, more than one-fourth; paid choirs at 141, one-fifth; voluntary choirs at 352, one half; Gregorian tones are exclusively used for chanting at 76, more than one-ninth; the weekly offertory is the rule at 214, nearly one-third; there are free but appropriated seats at 115, nearly one-sixth; free and open seats at 110, nearly one-sixth; the Eucharistic vestments are worn at 23, being one church in every 30; incense is used at 6, not one per cent; the surplice is worn in the pulpit at 274, more than one-third; the old lectionary is in use exclusively at 10, and the old and new conjointly at 11; and 65 churches are open daily for private prayer.

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The work was extremely well received.—*Choir.*

The airs are melodious and effective, and the choruses are pleasing.—*Derby Mercury.*

Mr. Tolhurst has grappled with the greatest of all musical undertakings.—*London Paper.*

From what we have seen of the work we rather like it. The music is good.—*Chatham Observer.*

The production of *Ruth* on Monday night, was a great achievement.—*Maidstone Telegraph.*

It abounds in fresh and melodious airs, and displays otherwise very considerable talent.—*Nonconformist.*

Ruth has been twice performed in Maidstone, the composer's native town, with signal success.—*Athenaeum.*

Some of the choruses are peculiarly attractive, and all are composed with true musical feeling.—*Maidstone Paper.*

That *Ruth* is the work of an earnest man no one can doubt, evidence being found on every page.—*Yorkshire Orchestra.*

We cannot but congratulate Mr. Tolhurst on his success. * * The work was extremely well received.—*Musical Times.*

Several of the airs for solo voices are very fine. Many of the choruses evince great originality. The enthusiasm during the entire performance was very great.—*London Paper.*

The usual custom of restraining applause at a sacred performance was broken through on this occasion, almost every number being welcomed with hearty demonstrations of approval.—*Musical World.*

The composer's musical conceptions in this work are bold, vigorous, and original; there is an endless variation of the most delightful melody, which charms and rivets the attention of all who hear it.—*Sussex Gazette.*

Ruth is full from first to last of original, striking, and graceful melody. That is precisely the character which makes it totally unlike anything of its kind which has been offered to the notice of the public for some time past.—*Correspondent of the Musical Standard.*

In the opinion of competent judges the work evinces great originality of treatment, particularly in the choruses, while many of the airs are singularly beautiful, and the overture is a most vigorous composition. We congratulate Mr. Tolhurst on the result.—*South Eastern Gazette.*

The overture is a very effective prelude. Of the Oratorio generally, we cannot do otherwise than speak most favourably. It is written evidently with great earnestness, and is throughout well constructed and melodious. The composer was received with most enthusiastic applause.—*Maidstone Journal.*

Ruth is a regular Oratorio. When the words themselves indicate their treatment, the composer is often eminently successful; as, for example, the beautiful well-known phrase, "Entreat me not to leave thee." This is the best *morceau* in the work, being melodious and expressive.—*Illustrated London News.*

The work presents abundant evidence of thought, of laborious application, and of a seeking after new and striking effects. The overture is vigorously written. "It bath fully been shown me" is a *morceau* of surprising merit. This melody is continuous, flowing and eminently satisfactory. There is an unquestionable independence about Mr. Tolhurst's music, and he boldly strikes out a path for himself.—*Era.*

The performance of that class of musical composition known as the Oratorio flourishes more in England than in any other country in the world, although the supply of original works has hitherto come almost invariably from foreign sources. The exceptions have been so insignificant as only to prove the rule. Bach, Handel, Haydn, Beethoven, Spohr, and Mendelssohn, were all Germans. Such a reputation as that accorded to *Ruth* has never before attended any English Oratorio by any English composer.

There was a good attendance, and it is scarcely possible that any musical work of such a character could have been received with a more appreciative enthusiasm without seriously checking that calm continuity so essential to the onward progress and uninterrupted enjoyment of a great sacred work. Although *Ruth* takes three hours in performance, no impatience was manifested; the latter numbers, especially a trio, "At meal-time come," and a quartet, "Blessed be he of the Lord" being listened to with all that wrapt attention so honouring alike to both composer and executants.—*Musical Standard.*

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THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable, in teaching Music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work.—WALTER MAYNARD."

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